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to live action **p12**

Marvel makes moves
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E3 Wrap—social gaming
took over the show floor **p34**



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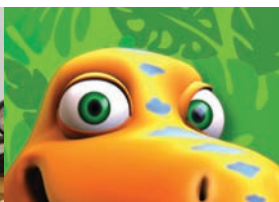
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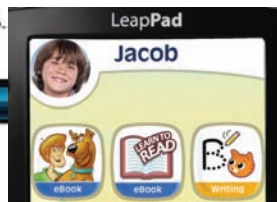
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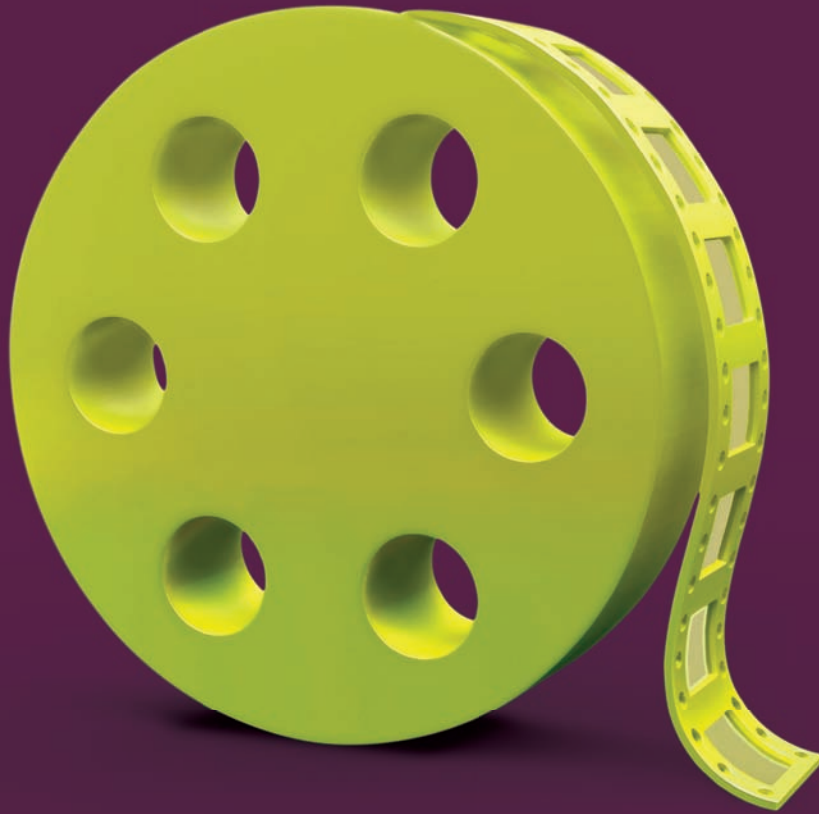
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Oops! In our story "Nick runs the numbers of Team Umizoomi" (May/June 2011, pg. 14), we incorrectly stated that the Umizoomi Math Kits would be available at Toys 'R' Us in 2012, when they in fact launched at the retailer on July 1.

"Lay of the Land" (May/June 2011, pg. 28), which profiled Italy, did not include Switchover Media's preschool channel Frisbee in the market share data. It currently has a 2.9% share of the youth channel audience. Also, the youth category measured for Italy is kids 4 to 14, not 4 to 15 as printed.

Cover Our July/August cover sports an ad for *Plankton Invasion* from TeamTO and Cake Entertainment.

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*Source: Global Animation Industry: Strategies, Trends and Opportunities –2009, Animation Age Ghetto –www.tvtropes.com.

One step beyond?

"This looks like the worst-case scenario...A movie created solely to drive merchandise. It feels cynical. Parents may feel they're watching a two-hour commercial." Or so said Doug Creutz, an analyst at New York-based financial services firm Cowen, to the *New York Times* about the critical and commercial performance of Disney/Pixar's long-awaited *Cars 2*.



And the sequel to the 2006 hit that's spawned one of Disney's only boy-focused franchises isn't the sole big-budget toy-bred spectacle to come under fire. In fact, there's been quite a bit of hand-wringing over 2011 tent-pole toy movie sequels whose box office

and toy sales have largely failed to meet the benchmarks established by their predecessors. Many are wondering if there are simply too many contenders fighting for both shelf space and consumer attention, if the link between film and toy is too blatant and if their storylines simply stink so badly they're turning off fans altogether.

Mattel's stellar second-quarter results that saw its Entertainment division's sales shoot up by 41% on the strength of *Cars 2* notwithstanding, I think it may be a combination of all of the above. This generation of parents is arguably more aware than any previous group that they—and their kids—are being marketed to. When that tie between on-screen and off-screen product is too explicit, it puts a serious damper on both fan affection for the characters and the playability of the toys. As indie toy retailer Phil Wrzesinski recently commented on industry blog GlobalToyNews.com:

We have seen the movie tie-ins actually diminish product sales for lines like G.I. Joe and Transformers. Prior to their movies, both licenses were strong and steady sellers. Transformers had enjoyed a 25-year run as a fabulous interactive toy. Once the respective movies came out, however, the toys quickly shifted from steady to seasonal. In fact, the G.I. Joe movie killed our sales of G.I. Joe products completely.

It's funny, I hear time and time again that the strength of a given property always comes back to the time and effort put into crafting a compelling story. And yet many of these films fly in the face of that wisdom. But along with the last instalment of Harry Potter, I did see something else this past weekend that gave me hope.

Admittedly the latest Winnie the Pooh movie did not/should not go head-to-head with *Transformers 3* at the box office, but it is backing a multi-billion-dollar franchise whose sales dwarf those of the robots in disguise. And after several experiments on the entertainment side—perhaps the most regrettable (and quickly forgotten) being TV series *My Friends Tigger & Pooh* that pushed aside Christopher Robin for a girl named Darby—the latest Winnie the Pooh film goes right back to the Hundred-Acre Wood. What unfolds over the next hour or so is a fantastic little tale filled with great traditional animation sequences, catchy songs and, most importantly, a focus on the personalities that have made generations of kids fall in love with the world created by A.A. Milne. The film's plot, itself, is also driven by the characters' over-active imaginations, with not a prescribed toy/play pattern in sight—something that will likely only bolster consumer products sales. Interestingly, on the blockbuster side of things, Marvel and Sony are going right back to the beginning for franchise reboot and next year's big "toy movie" *The Amazing Spider-Man*. It may be time to fall for Peter Parker all over again.

Cheers,
Lana

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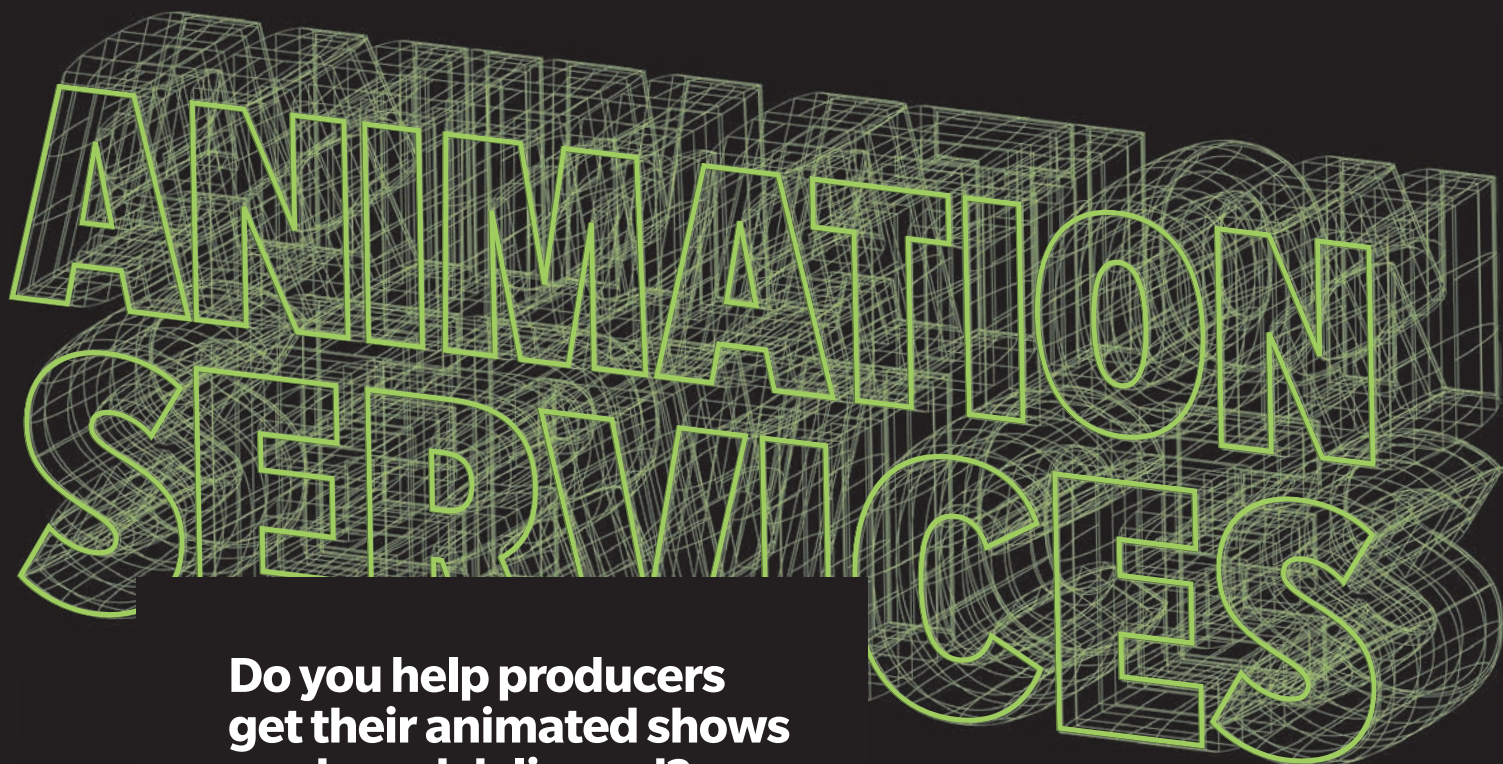
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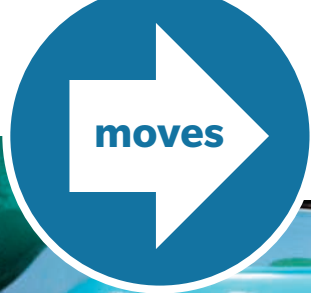
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The List

Five things on our radar this month



1 Boys of summer?

A recent article in the *Wall Street Journal* highlighted the fact that kids TV execs at CN, Disney XD and Nick were courting boys six to 11 in a big way this summer. Disney, in particular, is trying to elevate *Phineas and Ferb* to *SpongeBob* stardom with a massive cross-country promo involving a travelling Platy-Bus (pictured), among other things. We believe this is just the beginning. With Nickelodeon getting more aggressive in the realm of boy-targeted, merch-heavy programming (see *Teenage Mutant Ninja Turtles*' upcoming reincarnation) in 2012, the battle for boys is going to get much hotter—think scorching like the “heat dome” that covered the middle of North America in July and broke temperature records left, right and center.



2 Google gets social

Out of the gate, Google+ is giving Facebook a run for its money. Just under a month old, the service already has 20 million subscribers. Could this be the next platform to which kids and teens flock? Well, Google+ is prohibiting users under 18 years old and currently doesn't have plans to open up to kids under 13. But that didn't exactly stop more than five million 10-year-olds from joining rival Facebook, did it?



3 Hang on, Harry

It ain't over until the final wand swings. With the Harry Potter film series taking its final bow in mid-July and breaking box-office records to boot, fans and the corporate hands that feed them aren't ready to let the franchise go just yet. Warner Bros. has some tricks up its sleeve for stretching the brand through theme parks and video games, and author J.K. Rowling's interactive Pottermore initiatives will officially launch online this fall.




4 New toon house

Thanks to *Rango*'s US\$240-million box office gross, Viacom-owned Paramount Pictures, which produced the CGI toon, is getting into the business in a big way with the launch of an in-house animation division. Paramount Animation's first title is expected to hit theaters in 2014, and the division will focus on CGI-animated projects with budgets upwards of US\$100 million apiece.



5 Goodbye Kitty?

With the success of global juggernaut Hello Kitty under its belt, the brand's Japanese licensor Sanrio is on the hunt for new cuteness. The company is looking to spend up to US\$377 million to acquire the rights to a new character in an effort to diversify its portfolio. Let's just hope Kitty—and kids—get along with the new kennel mate.

 To keep up with the news as it happens, check out Kidscreen.com daily.



United front

Facebook and Time Warner team up against bullying

Meanies beware. Media giant Time Warner and the world's largest social network, Facebook, have combined their individual efforts to form one multimedia partnership designed to educate US parents, teachers and youth about putting a stop to bullying.

The campaign *Stop Bullying: Speak Up*, introduced last year by Turner-owned Cartoon Network and developed by a team of experts in the field, is, in fact, getting a jolt. The new program will integrate broadcast, print, online and social media to further youth-targeted efforts.

"The Facebook partnership enables us to take this important message to the next level and communicate the tools and dialogue to an even broader audience," says Stuart Snyder, president and COO at Cartoon Network, adding that tapping into Facebook's user base of 750 million will certainly help the cause. From a demographic standpoint, Snyder says Facebook offers the opportunity for Cartoon Network to reach beyond its younger-skewing audience to teens, parents and even grandparents who can make a difference.

In opening up that dialogue, Facebook plans to launch an interactive *Stop Bullying: Speak Up* social app that will enable educators, parents and kids to make a personal commitment—and recruit others to join them—to help stop bullying. The app is scheduled to launch in time for back-to-school 2011.

Cartoon Network, for its part, is integrating its bystander-focused bullying prevention platform with Facebook's Family Safety Center, while Turner-owned *People*, *Sports Illustrated* and *Time* magazines will feature editorial content that highlights the problem and some innovative programs and measures being taken to combat it. The combined campaign will also include CNN's *Anderson Cooper 360° Town Hall*—a second special dedicated to discussing current bullying issues scheduled to air on the 24/7 newsnet CNN in October as part of Bullying Prevention Month. (Additional reports will air on CNN in the lead-up to the special.)

The partnership is designed to empower the estimated 75% to 85% of US kids who witness or are aware of bullying, and the 160,000 students who each day avoid going to school out of fear of being picked on and teased. —Wendy Goldman Getzler

Out of Office

Tales from the frequent fliers club



Frank Falcone

President and creative director, guru studio

1. In my carry-on

you'll find my iPad, business cards, (very few), sell sheets, three budgets, three scripts, a roll of Euros, a sketchbook and a toothbrush.

2. My go-to gadget

is my Blackberry Bold. But the iPad is trying to convince me to give his little brother a go.

3. On the fly

I have learned the Zen value of "new financing models" and the deferred gratification they imply.



4. Preferred in-air tunes

Air, plus any other sleep-inducing tunes that don't involve Yann or the pan flute.

5. Best in-flight food

Gin and soda.

6. Best power-lunch

Lunch is not a competitive sport.

7. Window or aisle?

Window! Two reasons: I have the stronger bladder and I get to control the window shade, permitting the chance to sleep once my work is done.

Finding home

Canadian-schooled animator finds first-pitch success in her Korean native land



Seoul's Goldilocks Studio took on Michelle Kim's preschool series *Kioka* after just one cold-call

Who Korean-born animator Hwahee (Michelle) Kim studied classic animation at the Vancouver Film School in Canada, eventually landing at prodco Bardel Entertainment in the same city. While on a family visit to Korea, she made a cold-call to the head of a Seoul-based studio to pitch her first-ever show idea.

From Canada to Korea A few months later, she got the call of a lifetime. Her Korean contact Hong-ki Kim was starting up his own company, Goldilocks Studio, and wanted her and partner Nuranee Shaw to produce her show, *Kioka*, there. "Before I knew it, I was back in Korea producing the first *Kioka* teaser," she says. Kim and Shaw relocated to Seoul to direct the pilot and are now in the midst of overseeing everything from scripts to post-production on the 78 x seven-minute series. (Paris-based AWOL Animation has also come on-board to distribute the series.)

Creative track The series is about a curious little girl who transports herself into her snow globe, where all her toys come to life. She finds imaginative ways to have fun while tackling quirky challenges such as rescuing fish that get stuck in ice cubes. Kim and Shaw set out to create a story-driven preschool series and drew inspiration from Kim's niece and nephew's penchant for storytelling. "I feel kids have many different layers of intelligence, such as the way they analyze situations and connect emotionally with others," she says.

The "real" *Kioka* A surprise for Kim is that her studio colleagues have started referring to her as the "real" *Kioka*. "With English being my second language, I guess I am childlike when I have to describe things using very simple words and gestures," she surmises. Often acting out scenes in meetings with the animators, it didn't take long for Kim's movements and gestures to make their way into animation tests. "I didn't intend to be the *Kioka* reference, but it ended up that way," says Kim. "I don't mind; it's the child in me wanting to come out and play." —Kate Calder

Cartoon

By Jim Benton

It's an app my mom helped me develop. It makes kids feel guilty for not watching our shows.



FremantleMedia Enterprises continues to beef up its year-old children's and family entertainment division with the hire of **Andrew Berman [A]**. As VP of international distribution, Berman will help make acquisitions to fatten FME's expanding content portfolio—which currently includes *My Babysitter's a Vampire* (FreshTV) and *Monsumo* (Jakks/Dentsu)—and grow its global distribution business.

Also giving its kids biz a facelift is Content Media's television division, which

the prodco's catalog of youth content. He will also work with Content's sales teams in L.A. and London, as well as its digital department, to drive catalog sales across multiple platforms. Cooperstein has racked up 20 years of experience launching programming worldwide, including toon series *Wolverine*, *X-Men* and *Speed Racer: The Next Generation*. Content recently struck a deal to ship a host of children's comedies and dramas to Australia's national broadcaster ABC TV, including live-action drama

exploitation across TV, consumer products, VOD, online and interactive under the leadership of **Lionel Marty**, who is now responsible for the coordination of worldwide TV distribution and licensing and merchandising. **David di Lorenzo** now takes care of licensing, home entertainment, VOD and new media for North and Latin America from Moonscoop's L.A. office. At the Paris HQ, **Brigitte Legendre-Benloulou** is overseeing Moonscoop's Western European licensing operations.

O'Hara, who is now EVP of Cartoon Network sales, marketing and CNE, and **Paul Condolora**, now SVP of digital and CNE for Turner Animation, Young Adults and Kids Media. The pair will jointly oversee the CNE teams currently working in Atlanta, L.A. and New York. CNE's **Erik Resnick**, VP of home entertainment, and **Pete Yoder**, VP of consumer products, however, will continue in their respective roles and leadership oversight, reporting now to Condolora and O'Hara.

Entertainment exec **Elizabeth Bohannon** has been appointed as VP of global brand management for TV, and Disney Consumer Products vet **Jonathan Linn** is now VP of global brand management for film. The pair is taking the lead on growing some of the biggest television and film properties in the Fox portfolio, including *Glee*, *The Simpsons* and *Ice Age*.

It may be a case of digital and linear broadcast worlds colliding. Ex-MySpace exec **Anthony**

people



has recruited former Toonz exec **Matt Cooperstein** to spearhead its renewed efforts in the kids, teens and tweens programming genres. Working in Content's L.A. office, Cooperstein is looking to hook up with international producers and broadcasters to acquire and develop programming to expand

Even Stevens, *The Assistants* and *Black Hole High*.

Paris/L.A.-based Moonscoop, meanwhile, is merging its distribution and consumer products divisions following the June departure of president of worldwide consumer products **Cynthia Money**. The newly fused department will handle all rights

Sticking to CP, Cartoon Network Enterprises has also undergone a bit of a shakeup in the wake of SVP (and licensing powerhouse) **Christina Miller's [B]** promotion to SVP and GM of NBA Digital for Turner Broadcasting System. The top brass at TBS have split Miller's position between **John**

Over at Disney Consumer Products, **Mary Renner Beech [C]** now holds the title of VP and GM of toys and social expressions for North America. Beech will be responsible for driving the US business by overseeing product category management as well as marketing and licensee relationships. She has grown accustomed to DCP's franchises, business models and ops during her 11 years at the company. For the past three years, she looked after long-term franchise strategy and planning and marketing communications for Disney's core entertainment franchises, as well as animated, Pixar and live-action movies.

Twentieth Century Fox Consumer Products, for its part, has put the final pieces in place for a division restructuring announced less than a year ago. Former Paramount Home

Lukom [D] has officially stepped in as the new VP and GM of Turner Broadcasting UK & Ireland after joining Turner last year as acting GM. Going forward, he will draw on his digital background to extend Cartoon Network, Boomerang, Cartoonito, TCM and Adult Swim properties, and is spearheading strategy across programming, digital, ad sales, licensing, marketing and creative services.

Finally, Marvel Entertainment's Digital Media Group has a new GM and SVP in **Peter Phillips**, who will build up the company's digital publishing, social networking and online initiatives. Phillips' previous roles include SVP of the online division at Weight Watchers International, VP of product development at Fandango and multiple marketing roles at Paramount Pictures.

3 Things You don't know about...



Caroline Tyre

Director of programming, Teletoon

- 1. I had a local cable show** in 1997 called *Catch Caroline*. I'm still waiting on a second-season pick-up.
- 2. The study of neuroscience** runs in my family—a potential back-up career if TV doesn't work out!
- 3. I have only been fired once**, and the jewelry store that let me go burned to the ground thereafter. Perhaps a potential warning for Teletoon.



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In living color

BY KATE CALDER

Moving from animation to live action is no small feat, but that's just what several prodcos with solidtoon track records are doing this year



Nelvana's *Life with Boys* is the prodco's first live-action series in 15 years

Toronto, Canada-based Nelvana Studios has taken on a live-action kids project for the first time in 15 years, along with parentco Corus Entertainment, and will debut *Life with Boys* in September on Corus kidnet YTV. Executive producer Tracey Dodokin says the timing was just right when she met creator Michael Poryes two years ago—he was fresh off his writing and producing gig on Disney smash *Hannah Montana* and just happened to be shopping a new tween concept around.

"It wasn't that we said, let's do live action now," says Dodokin. She explains that the right project dovetailed perfectly with the taste in the marketplace for tween sitcoms and the opportunity to work with a renowned creative team. And so Dodokin, who had live-action experience but had spent the past several years producing animated series at Nelvana, came full circle and found herself once again managing shooting schedules and craft services.

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Starting from scratch

Dodokin contends the storytelling is similar to animation and explains that creating layers in characters to keep the narrative compelling and kid-relatable are universal. However, the main difference in approaching the two styles starts right at the development and planning stage. Animation, Dodokin says, is driven by style and deadline, whereas live action is really script driven.

"You can plan an animation schedule reasonably accurately without knowing what the stories are about, as long as you know the number and length of episodes, the style of animation and who is attached to it," says Dodokin. But with live action, reading the scripts is her first priority. "You need to know what it is you're making before you know how much it's going to cost and how long you're going to need to shoot it."

As for costs, filming entirely in a studio kept the budget for *Life with Boys* similar to a CGI-animated series. The difference is in the allocation of funds. Materials and labor expenditures on live-action series are pretty much equal, while the bulk of money spent on animated fare pays for labor, especially in Canada where studios can benefit from tax credit financing based on labor. However, Dodokin says live-action shows can command higher licensing fees to offset costs. "Someone has done the math and that's probably why some companies are expanding into live action," says Dodokin.



Really Me's actors deliver larger-than-life performances to drive the laughs

Acting out

With tween sitcoms, the young actors on set are often new to the experience. *Life with Boys* and Nelvana EP Tracey Dodokin says one of the great things about working in live action is watching teen actors grow and develop through the course of shooting 22 episodes.

"You can rely on an actor's ability to deliver a look at the end of a line and wait long enough that the timing is perfect to make the joke pay off," says Dodokin. She explains they have an edge over animated characters, whose gestures and pauses just don't strike the same funny bone as human faces do and have to rely on more physical comedy.

"One of the things we've gained the most from working with young actors is that we think they are going to emerge as stars," says Fresh TV partner and *Really Me* producer Tom McGillis. "You don't have that kind of star quality in animation and you can't draw on an actor's charisma the way you can in live action."

McGillis says making comedy work in the flesh relies on broad acting from the cast—and a lot of pratfalls. "The conceit is that you're part of audience watching the show, which we happen to be filming, and everyone around you is laughing," says McGillis. "So the performances are bigger and broader and play to the back row." —Kate Calder

Ready, set, action!

Tom McGillis at Toronto, Canada's FreshTV also recently made the leap from animation to live-action series, first with *My Babysitter is a Vampire*—which debuted as an MOW on Canada's Teletoon in October 2010, and led to a series that airs on Teletoon as well as Disney Channel US—followed by new comedy *Really Me*. He admits that the fast pace of a live-action shoot was a bit of a shock to the system. "It was like crossing six lanes of traffic with blinders on," McGillis quips.

He explains that in animation, the writing, voice recording, storyboarding, pre-production, animatics and animation take roughly eight months before moving to post-production. With live action, that timeline gets cut down to weeks and can involve working on the fly. Putting finishing touches on scripts, for example, while filming is underway.

However, there's a lot more wiggle room in post-production. *Really Me*, which bowed on Canada's Family Channel this past April and has been renewed for a second season, is recorded with three cameras as well as a handheld that essentially makes it a four-camera show. The scripts also include confessional one-camera interviews, like those typically seen on the reality shows the series mimicks. And that extra footage, says McGillis, provides the occupants of the editing suite with a lot of options when making the final cut of an ep.

"One of the biggest differences with animation is that your shooting ratio is 1:1," says McGillis. With only 20 or 30 seconds of surplus footage, an animation editor doesn't have many choices when it comes to cutting a scene.

Making animation live

During the height of the *Hannah Montana* years, Barcelona, Spain's Imira also started sourcing live-action projects. "It's not that animation is disappearing, but for 10- to 14-year-old girls, there is a demand for live action," says CEO Sergi Reigt.

After further considering what was initially thought to be an off-hand observation from a broadcaster, Imira has put a live-action version of its girl-skewing animated series *Lola & Virginia* into production for delivery this September that brings the two rival high school characters to life—something that took three attempts to get just right. The first pilot produced in Latin America didn't live up to European production standards. The second mixed live action and animation, effectively lowering the age target below what buyers were expecting. The third time proved to be the proverbial charm, however. Imira partnered with Italy's RAI and prodco Brave, found a stellar cast, landed some top-rated Italian actors and focused on producing the show with an international scope.

The studio is now partnering with Brave Film in Rome for its first full-fledged original live-action series *eBand*, a 26 x 26-minute music-centric series that follows five high school friends who have a secret life as a virtual rock group. (At press time, the series was in production in Italy and selected eps were being dubbed into English for MIPCOM.)

For London-based Novel Entertainment's Lucinda



In character—Novel Entertainment cast its Horrid Henry live-action film, carefully choosing a child actor who truly embodied the toon's mischievous spirit



Whiteley, bringing animated character Horrid Henry to life for a live-action feature film relied on astute casting and nerves of steel.

"With live action, you've got 120 people and the camera rolling. Every single second is money," says Whiteley. She explains that animated series are built from the bottom up by recording voices, storyboarding and finally animating. Whereas taking on a live-action shoot had a completely different set of variables that included working with actors and managing a tight schedule that lived on the edge of longer shooting hours with a slower turnaround.

Extending a brand that already exists in animation into live action meant bringing the squash-and-stretch world of the series to life. So the special effects required to make Henry's temper transform him into a dinosaur, for example, had to be built into the budget.

As for the creative challenges in transitioning an already popular animated character into the live-action realm, Whiteley says there was some debate as to what the real-life Horrid Henry would look like. "To me, the point is that they embody the spirit of the character," she says.


Whiteley says Novel also made a point of keeping the flesh-and-blood adult players caricature-like, and including as many references as possible to the animated content, right down to Harry's wardrobe and room décor.

Finding the right fit

Paris, France-based Moonscoop is also heading into production with its first full-fledged live-action tween/teen

comedy series, *My Phone Genie*, with sister company Lux Animation, UK-based Talent Television and Telegael in Ireland. Moonscoop president of worldwide distribution Lionel Marty says the company began planning the project as the demand for live action started to spike a few years ago, but admits the limited number of co-production opportunities in France delayed the greenlight. (CiTV, in association with ZDF/ZDF Enterprises, has commissioned the 26 x half-hour series.)

Marty says the tween comedy about a girl who just happens to have a havoc-wreaking genie living in her phone (lamps are like sooo last century) is similar enough in pacing to a toon that animation writers are handling the scripts. However, his first production meetings revolved around casting and set design and proved to be a completely different experience from building an animated series from scratch.

The company is also producing the fifth season of animated series *Code Lyoko* with co-pro partners France Télévisions and Canal J, in a brand-new live-action/CGI-animated mix. Marty says the show continued to gain fans online even after the last season aired in 2007. Thousands of messages asking for more *Code Lyoko* convinced the studio to not only bring the series back to life, but to also infuse it with live actors, which Marty says brings new plot possibilities and a greater range of emotions. He says the ultimate goal is to offer the new hybrid as a format, by shooting the live-action sequences with local actors. 



CBeebies international is looking to add more original productions to join its first, *Penelope K, by the way*

British Invasion

CBeebies invests in bringing home-grown content to a worldwide stage

The challenge With a year under her belt as director of CBeebies investment, Henrietta Hurford-Jones is charged with continuing to develop and invest in new content for the CBeebies brand as it expands internationally.

The plan So far this year, CBeebies has premiered in the Philippines (following a deal with pay-TV outfit Skycable), on Argentina's Girard network and in Norway, Denmark, Sweden and Finland as a branded block on CANAL+. In 2010, the channel planted itself in South Korea on IPTV service QOOK TV. The expansion means the channel now reaches more than 49 million homes outside the UK through BBCW's network of channels.

The programming "We're taking the values we have in the parent brand—the UK CBeebies channel—and putting them out into the world," says Hurford-Jones. She explains the international channel's policy is to work on programming airing on the UK channel as well, which may include content commissioned from the in-house production team at the BBC, but could also be generated by international indie prodcos.

Hurford-Jones says the channel's programming structure, previously 100% acquisitions, is leaning towards "co-commissions with the BBC UK as much as possible, so that we are involved from the very start." Sydney, Australia-based Blink Films, in partnership with Freehand Media, created BBCW's first original show *Penelope K, by the way*. Selected from a field of more than 100 submissions, the series bowed in Australia in April 2010 and then rolled out worldwide.

Key CBeebies series, such as *In the Night Garden*, fare well across territories as well as new commissions like *Baby Jake*, which launched this summer. And *Jollywobblers*

and *Andy's Wild Adventures* are debuting through this year and 2012. This past spring, the channel also announced the commission of *Tree Fu Tom*, a new multi-

platform action-adventure animated series from CBeebies Productions and FremantleMedia Enterprises.

Local appeal Presenters hand-selected from each region appear on the channels in Africa, Poland, Latin America & Hispanic US, Asia and Australia, while individual websites exist for Latin America, Poland, Africa and Asia.

Hurford-Jones admits that taking a UK-focused channel into the international market is a bit of a twist in a universe already populated with US channel extensions. "Some people feel that US programming travels better, but for this particular age group, I think that's not necessarily the case at all," she says.

In fact the response from kids and caregivers speaks to the popularity of CBeebies series in places such as Jakarta, where a live Mister Maker tour attracted an unexpected 8,000 people.

Hurford-Jones says part of what makes the channel appealing across territories is that it maintains a wide breadth of content including animation, live action and learning through play. Though there are some regional differences, such as a heightened focus on learning shows in some Asian territories, the variances between countries don't tend to be extreme.

Next moves Hurford-Jones says that the channel will continue to look for opportunities to expand either as branded blocks or with local presenters. "It really depends on the territory and the channel landscape that is already there," she says.

Though there are a few big titles that she couldn't announce before press time, Hurford-Jones says she'll be on the hunt at the fall markets. In particular, she'll have an eye out for live-action series in the vein of CBeebies original *Grandpa in my Pocket* that the channel can co-produce. —Kate Calder

Keeping track of CBeebies



2002

CBeebies UK launches.

2006

BBC Worldwide Channels formed.

2007

First international launch of CBeebies in India on a shared feed with BBC Entertainment, followed by channel debuts in Singapore and Poland.



2008

CBeebies debuts in Indonesia, Mexico, Hispanic US, Africa and Australia. The first local hosts unveiled in Poland, Australia and South Africa.

2009

First original production, *Penelope K, by the Way* commissioned. New host for Latin America and Hispanic US market revealed. CBeebies debuts in Argentina and Hong Kong.

2010

CBeebies launched in South Korea and Malaysia. International websites relaunched with new design and interactive features. CBeebies becomes a bespoke channel on British Airways. The Mexican Pediatric Association endorses the kidnet.

2011

CBeebies debuts in the Philippines. CBeebies block on BBC Kids Canada (now the Knowledge Network joint-venture) and as a branded block in Denmark, Norway, Sweden and Finland.

Jake and the Never Land Pirates

Disney Junior fuses a classic tale with new storytelling to float a global launch



Launching a new preschool series is risky enough without the added pressure of attaching the identity of a brand-new channel to its success, which is the position *Jake and The Never Land Pirates* found itself in when the House of Mouse tapped the toon to anchor its new Disney Junior branded block that bowed on Disney Channel US in February. Two months later, the series was pacing as Disney Channel's best-rating preschool series ever. In April, it ranked as the month's number-one series among kids two to five and boys two to five. It was also the most co-viewed series among all Disney Junior and Nickelodeon preschool-block series, with 49% of moms reportedly watching.

On-air

Territory	Block/Channel	2011 Launch Date
US	Block	February 1
Latin America	Channel	April 1
Canada	Channel + Block	May 6
UK/Ireland	Channel	May 7
Italy	Channel	May 14
France	Channel	May 28
Australia/New Zealand	Block	May 29
Central Eastern Europe + emerging markets	Channel	June 1
South Africa/Turkey/Greece/Middle East	Block	June 1
Romania/Bulgaria/Ukraine	Block	June 1
Czech Republic/Hungary	Block	June 1
Poland	Block	June 1
Portugal	Block	June 1
Spain	Channel	June 1
Japan	Block	July 3
India	Block	July 4
Southeast Asia	Channel	July 11
Korea	Channel	July 11
Germany/Switzerland/Austria	Channel	July 14
Israel	Channel	July 18
Taiwan/Hong Kong	Block	September 1
Benelux	Block	September 5
Nordic	Channel	September 10
Russia	Block	October

Building a new brand “We really wanted to present a show that we thought crystallized the elements of our brand vision and how we saw Disney Junior,” says SVP and GM Nancy Kanter. And *Jake* does that by combining familiar storytelling with classic Disney elements—Captain Hook and the world of Never Land—and marrying them with new characters like Jake and his parrot Scully that kids find instantly relatable.

Essentially a music-filled interactive treasure hunt, the series follows the kid-pirate crew through its Never Land adventures as the gang outwits the infamous Hook and Smee from Disney's classic feature *Peter Pan*. Each episode concludes with a live-action music video featuring The Never Land Pirate Band performing a song.

Charting the Momiverse Kanter says co-viewing is an essential part of the success of the series, and Disney has made promoting the show to moms a key element of its marketing strategy.

Besides building brand affinity through mom blogs and Facebook, Disney US uses parent-targeted sites such as She Knows, Wild Tangent and Café Mom, and general media hubs Hulu and Pandora, to promote viewing and drive parents to Disney.com for additional info. Other marketing efforts include media buys in print, TV and radio outlets, outdoor space, grocery store programs and malls.

Planning across platforms This summer, Disney launched a promotional initiative across Disney Junior's digital platforms including Disney Junior On Demand, mobile and iTunes.

“We’re taking a more holistic approach to what we do in each of the platforms that enhances and grows the show,” says Kanter. For example, Jake's gold coins started popping up on the Disney Junior block in June. Then, on the site, kids/parents were invited to enter the number of gold doubloons they had seen to unlock treasures like new ep previews and games. Additionally, parents were encouraged to take pictures of their kids with decorated printed doubloons and then post them to the channel site.

Local flare As both Disney Junior channels and the series roll out across the globe (more than 135 territories, 17 languages and counting), Kanter says the live-action segment of the show will serve as an opportunity to localize the series by allowing channels to film their own version of the Never Land Band live-action video.

Next moves As season one continues to roll out, a second 39-ep season is currently in production for early 2012. Upcoming on-air promos include a *Jake* marathon, the debut of a new episode on September 19 supporting “Talk like a Pirate Day,” a Halloween special in October, a holiday special in December and a 45-minute special episode in early 2012. A soundtrack and DVD bow this fall, and Jake apparel items will also be available at Disney Stores. Additional toys, books, apparel, accessories, food products and more are headed to retail next year. —Kate Calder

Free-to-air leads by a length

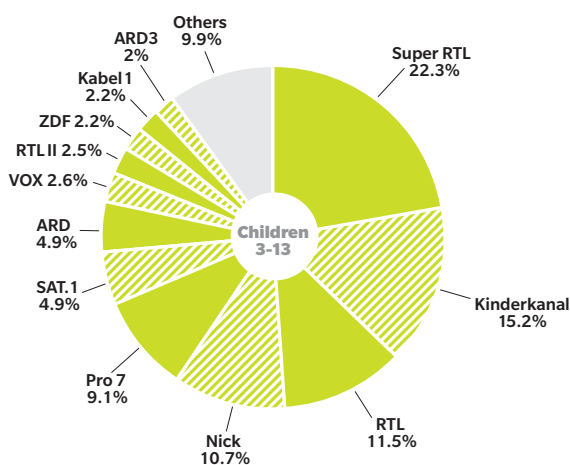
Homegrown shows and Disney hits are top performers in the German kids space



Ki.Ka's classic
Unser Sandmannchen
(Little Sandman)

Market share

(May 2011)



Eurodata TV Worldwide is a French company specializing in TV audience ratings research and market intelligence that offers TV data as well as expertise and insight into the performance of TV shows in more than 90 countries. Ratings information is provided directly by research institutes in each country, which, like Eurodata's parent company Médiamétrie, measure daily television audience ratings. For more information, contact deputy sales director **Joanna Szybist** (jszybist@eurodatatv.com, 33-1-4758-9434).

Free terrestrial channels reign supreme in the German market, where Super RTL, Kinderkanal (Ki.Ka) and Nickelodeon are the best-performing kidnets, according to May ratings collected by Eurodata TV. Super RTL leads the pack with a 22.3% market share of kid viewers between three and 13, while Ki.Ka (15.2%) and Nick (10.7%) are nipping at its heels.

"There are other kids channels, but they don't have near the same reach as these ones," says Eurodata research manager Johanna Karsenty. "German kids are used to having free channels, so they don't tend to go to the pay channels very much." In fact, all other channels combined capture just 9.9% of the overall pie. Karsenty points out that a lot of Disney programming, such as *Phineas and Ferb*, is also available on Super RTL (in which Disney Channels Worldwide has a 50% stake), taking away market share from popular Disney Channel Germany.

All three nets begin their programming day at 6 a.m., with Ki.Ka and Nick going off air at 9 p.m. Super RTL, meanwhile, continues on until midnight, but features shows that target families such as *Monk*, *Glee* and *The Nanny*. Though Super RTL has the biggest shape, Karsenty says Ki.Ka actually has the largest number of top-rated shows. One stand-out program in particular is *Unser Sandmannchen* (Little Sandman), a bedtime-focused series that airs at 7 p.m. A favorite among German families, the show has been on air for more than 50 years and attracts a big three to five audience.

German-produced programs also fare very well, especially when compared to other European territories that import content, says Karsenty. "In that respect, Germany is similar to the UK, where there is a strong production industry and they like to watch homegrown shows." She says Ki.Ka leads in domestic production, with domestic shows like *Hexe Lilli* (Lilli the Witch), *Bibi Blocksberg* and *Wissen macht ah!* topping the ratings.

At Super RTL, however, Disney originals *The Suite Life on Deck*, *The Wizards of Waverly Place* and *Zeke and Luther* are the channel's biggest draws. Best-performing children's and youth series on pubcaster ZDF, which has a 2.2% share of kid viewers, include *Bibi und Tina*, *Bibi Blocksberg* (also on Ki.Ka) and *H2O: Just Add Water*. ARD, with a 2% share of young viewers, counts German factual and entertainment shows *Die Sendung mit Der Maus* and *Tigereten Club* as its top children's programming.

As in other territories, primetime co-viewing programming, such international favorite *The Simpsons*, draws a healthy kids three to 13 audience. (*The Simpsons* broadcaster Pro7 draws 9.1% of kids in that demo.) Karsenty says the FIFA World Cup in particular was a hit with kids last year, as well as the German version of *Pop Idol*. Excluding kids programming, *Wetten das...?* (on ZDF) and *Schlag den Star* (on Pro7) performed well among children in the second quarter of 2010. —Kate Calder

Pipeline

An early peek at shows on the development track

Mademoiselle Zazie Based on a French book series selling in 10 territories and counting, Cyber Group is taking the books' social butterfly heroine Zazie and her best friend Max, a sensitive boy who wears his heart on his sleeve, into animation. The series explores what it's like to be a modern-day eight-year-old living within a diverse group of friends and family who have different backgrounds and lifestyles. Zazie and Max, along with their vibrant pals, must deal with typical kid issues, such as the politics of picking best friends and the wonder of imagining what they'll be when they grow up, learning important lessons in community values along the way.

Style: CGI animation

Format: 52 x 11 minutes

Budget: US\$7 million to US\$7.5 million

Status: Cyber Group developed the series with France Télévisions for France 5, and is ready to start pre-production in fall with a delivery date set for the end of 2012. In the meantime, the studio has a bible ready to help drum up pre-sales.

Kids 4-8



Now Trending Media

What's bubbling up in kid culture

TV habits making news

While the industry spends the summer putting final touches on bibles and teasers for the fall markets, it's worth noting kids' TV consumption is once again garnering attention in consumer media. In July, Reuters reported on a study conducted by Toronto, Canada's Hospital for Sick Children that measured the success of



interventions designed to reduce overall screen time and help sedentary children lose weight. Along with marking the epic fail of these initiatives, the study

also found that 25% of US kids watch TV an average of four hours per day. Meanwhile, in the UK, 80% of 1,880 parents surveyed for a report entitled *Children and Television Today* said TV has a positive effect on their children's development, especially vocabulary and imagination.

Bieber's still got it

Though his February *Vanity Fair* cover had lackluster sell-through, Justin Bieber's popularity with the kid set is still going strong. In the same month, The Bieb topped the list for kids 14 and under, taking 14% of The NDP Group's kid vote on the hottest new thing. Xbox 360 and Nintendo Wii followed close behind with 4% each. As of June, Bieber was still top of mind with kids, although down slightly, getting 10% of total mentions. Nintendo Wii, *Dora the Explorer*, Xbox 360, *Cars: The movie/Cars 2* and the iPad tied for second place, each capturing 2% of the vote.



Higher learning

A series of four short films, called *I Heart Art*, which aims to give preschoolers an appreciation of famous works of art, will continue to run on Nick



Jr. UK as interstitials though the summer. A collaboration between the channel and London's National Gallery, the series focuses on four iconic paintings—*Surprised* (Rousseau), *Bathers* (Seurat), *The Adoration of Kings* (Gossaert) and *Umbrellas* by Renoir

(pictured). Each five-minute ep features two kids being transported into a painting that comes to life through animation.

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consumer
products



Wolverine's Canadian heritage certainly enhances his appeal with that country's consumers

North facing

Marvel finds Canada-specific CP program paying off with double-digit sales gains

BY GARY RUSAK

Blue-chip licensor Marvel has developed a unique vision of the North American soft-goods market that is paying dividends north of the 49th parallel.

"The strategy is to make sure we are treating Canada as a separate territory in and of itself," says Paul Gitter, president of consumer products for North America at the Disney-owned company. "What we did in the past was combine Canada with the US. But we found that the US licensees didn't pay enough attention to the Canadian market." (According to industry org LIMA, the Canadian licensed consumer products market is currently valued at roughly US\$8.4 billion in retail.)

Two years ago, Marvel started to take a new approach and identified Canadian manufacturers and possible licensees who possess specific expertise in the Canadian retail and consumer landscape. And owing to manufacturing realities that hardlines are more efficiently produced in Asia, the approach is restricted to softline categories, which aren't insignificant in terms of sales. Marvel's Canada-specific licensees currently include Black and White (footwear), Montec (bedding) and Coledo (back-to-school), and Gitter says the company plans to keep adding to the list.

As the Canadian economy continues to outpace its neighbor to the south, Gitter says that it has become imperative to deal with licensees who have connections to the country's growing retail base. "So much is changing," he says, referencing the recent announcement of mass-market giant Target's plans to open more than 100 Canadian locations over the next 24 months.

"We need people that understand the retail dynamic," Gitter says. "Canadian companies prevail because their focus is 100% on the Canadian market."

The company handles all deals out of the US and deploys a small team into the marketplace on a regular basis to work with retailers and licensees.

And Gitter says a similar strategy is being employed in markets around the globe that resemble Canada's, including separating programs that in the past have fallen under European umbrella deals and developing different approaches tailored to meet the country-specific needs of next-door neighbors Australia and New Zealand.

"Anytime we can localize and better service the community with local affiliates and local manufacturers, traditionally we see sales increase," Gitter contends. In fact, he says Canadian sales have shot up by 20% since the program began.

The logical extension of the concept is to specialize even further, perhaps at a micro level. And Marvel has in fact gone down that road with a New York-specific program. "We are even doing it at the State and city level," says Gitter. "We partnered with the NYPD and NYFD to co-brand shirts with Spider-Man." The New York program began in July, and Marvel confirms that other key cities are being evaluated for similar campaigns. **k**



Dinosaur Train hitches a ride on Amtrak

The steel wheels are rolling on a promotional partnership between US rail operator Amtrak and The Jim Henson Company. To coincide with the season premiere of Henson's *Dinosaur Train* with one-hour special *Dinosaur Big City* on PBS and its subsequent DVD release in August, the series' main character Buddy is being featured on 1.5 million ticket jackets. Additionally *Dinosaur Train* licensee Random House is producing 150,000 free activity booklets to be distributed on-board, and *Dinosaur Train* placemats, seatbacks, counter cards and signage will start popping up in Amtrak depots located across the US.

"About nine months ago we both decided that it would make sense to strike up a partnership," says Melissa Segal, Henson SVP of global consumer products. "We created the promotion with them." And Deborah Vernado, director of branding and promotions for Amtrak adds that it was a natural partnership.

"It always seemed like a good fit," Vernado says. "Kids love dinosaurs and trains, so why wouldn't *Dinosaur Train* and The Jim Henson Company be good partners?"

A *Dinosaur Train* sweepstakes that grants customers a chance to win an Amtrak Vacations Rocky Mountain National Park Tour (a trip for four to the Rocky Mountain Dinosaur Resource Center in Woodland Park, Colorado) is also getting underway.

To help drum up entrants, the *Dinosaur Big City* DVD from Paramount Home Entertainment will also contain contest messaging. "We were sure to bring a number of licensees into the promotion," says Segal. "I think they are looking for anything they can these days to help create awareness and a splash beyond channel promotions."

Amtrak has held similar promos with other children's IP before, including Scholastic's 39 Clues and HIT's Thomas & Friends. Segal says *Dinosaur Train*'s partnership with Amtrak will be a "good story to tell at retail" heading into the fall. "Everyone is trying to convince retailers that their products should stay on the shelf," she says. "Anything that raises the profile of the series is a positive." —Gary Rusak

Licensee Lowdown

SERT-MST starts cleaning up with licenses

Who UK-based toiletries distributor SERT-MST is that country's largest wholesaler of household and health & beauty products, manufacturing more than 8,000 core items and generating US\$240 million in annual sales. With a strong customer base that includes 10,000 independent retailers and UK majors such as Tesco, Morrisons, ASDA and Sainsbury's, it's already a recognized player in the category. Last December, the company started making a more concentrated effort to tap into the licensed goods market, bringing licensing and toy expert Jag Singh on-board as brand development manager. Singh has since picked up 18 properties for the UK and Ireland in just six months. "What we are trying to do is cover every conceivable angle," he says. Acquisitions include Power Rangers (via UK agent CPLG), Bob the Builder, The Simpsons, Transformers, Ice Age, Postman Pat and Nick's tween live-action IP Victorious.



SERT-MST's new Power Rangers hair and body wash

What In the highly competitive toiletries market, Singh says that the company is concentrating on making each licensed product line unique and representative of the brand. "In the past, licensed toiletries just were not done properly. We aren't doing label slapping," he contends. "Every license is going to look different than every other license. So, with something like Victorious, you are going to see the look of the series translated into every aspect of the product and it will have a different look and feel from something like our Power Rangers line."

SERT-MST is betting that in the midst of an economic downturn, UK customers will be willing to pay a small premium for licensed toiletries. "We are backing it up with investment," he says, explaining that customers can expect extra value from the company in terms of design and add-ons.

Latest innovation Singh says that the company is working now to ink partnerships that will create cross-category licensed gift packs. "For example, we're talking to toy companies to bring in components like an action figure to be sold along with toiletries in gift-pack type offerings," he says. "The biggest challenge for us is getting shelf space. Retailers aren't going to move the big brands off the shelf, so we have to create something different and that is what we are doing."

What's next Singh says that SERT-MST's shopping spree is not over and that the company is looking for long-term investments as well as shorter-term film properties.

"It's an ongoing program," he says. "We are focusing on the licenses we just acquired, but we are also looking ahead to 2013 and beyond. That is why we went to Licensing Show in Las Vegas, to see what the future holds."

Contact Jag Singh, brand development manager (jag_singh@sert-mst.com) —Gary Rusak

My KeepOn boogies into stores

Meet the music-loving robot originally designed for clinical research that might just be the new “it” toy this Christmas

What started out as a therapeutic tool designed to investigate the mysteries of autism has morphed into a new robotic toy that will be heading to major retailers around the globe this fall.

The story begins at the famed Carnegie Mellon University Robotics Institute, where Dr. Marek Michalowski observed a new hardware platform developed in Japan by Dr. Hideki Kozima. The robotic device, KeepOn Pro, was comprised of two yellow balls and could be used to work with children who suffered from autism, a developmental disorder that affects social and communication skills. The minimalism of the design is what attracted Michalowski to the concept.

“It was very simple,” he says. “It was one yellow ball placed on top of another and a nose. It seemed to distill the essence of a social creature to its simplest form. The kids really engaged with it socially—it was amazing.”

When Michalowski got the idea to synchronize KeepOn’s movements to music, having the two balls bounce and rotate to keep time with the beat of a song, the internet took care of the rest. The wildfire response to a demo video posted on YouTube in 2007 took him truly by surprise. “It was a simple form of synchronized movement,” Michalowski says. “I made it dance, and all of a sudden it was on the front page of YouTube with millions of hits.”

Consumer press outlets began to take note. *Wired* magazine even helped produce a real music video for the rock

band Spoon that featured the character. And by this time, toycos were lining up to take the US\$30,000 therapeutic robot into the realm of consumer products.

However, Michalowski and the company he co-founded, BeatBots, were not looking for quick payoff. Instead he was searching for a partner that would appreciate the therapeutic origins of the robot and work consciously—at least in part—towards preserving them.

Enter Wow! Stuff, a UK-based company built on bringing off-beat products to market. “We are always looking for products with that ‘wow’ factor,” says founder and CEO Richard North. “I think initially retailers took pity on us,” he adds. “We were green, but we were coming in with great ideas.”

Wow! Stuff’s approach melded with Michalowski’s philosophy to forge a partnership, and the pair has spent the past year developing a toy based on the original concept, but with a dramatically different price tag. My KeepOn should roll out with an SRP of just under US\$50.

“A lot of changes had to be made,” explains Michalowski. “We had to come up with clever ideas to keep the core elements of the character intact in terms of appearance and movement.” So gone are all the features that made the expensive prototype a “social camera” (i.e. recording equipment and remote control). And what remains is still a captivating character and charismatic toy.

Michalowski believes that the simplicity of design, mixed with a bit of squash-and-stretch animation come to life, are the keys to KeepOn’s appeal. “In *Snow White and the Seven Dwarfs*, for example, as the dwarfs move up the stairs they get thinner and going down they get fatter. It’s like a sack of flour—it maintains volume but can change dimension. When KeepOn bounces, it very much taps into that principle.”

Armed with a finished product, Wow! Stuff has plans for an initial global rollout of three million units. North is hesitant to name My KeepOn’s retailers, but says the company has a deal with a major US chain in place, as well as ones with “big European and UK retailers.” A full TV/social media campaign is planned to accompany the late-fall launch.

Wow! Stuff is also upholding a commitment to the original research impetus for the product. A portion of the income generated by sales of the mass-market version of KeepOn is earmarked for a trust set up to support further research and distribution of the original clinical device to autism research organizations around the world.

As for outbound licensing, Wow! Stuff and BeatBots are exploring many different avenues, but both say they want to avoid overexposure and taking “the brand slapping” approach. Currently, the partners are looking to gear up production for 2012. And North is taking a long-term view on KeepOn’s fiscal success. “We are making three million units, but we know it won’t be enough to meet demand,” he says. “Will we make a profit with KeepOn this year? Absolutely not. What about next year? Absolutely!” —Gary Rusak

KeepOn’s deceptively simple but engaging character design is driving a three-million unit rollout





Potato power

The humble vegetable fuels a revolutionary infant feeding line for TLC Baby

changing the face of an entire consumer products category. The manufacturer has turned potato peels into a material that emulates plastic and has used it to make infant/toddler feeding items like bowls and spoons. The best part? It contains none of plastic's toxins or by-products.

The tragic loss of two infant children to a rare condition is what spurred engineer Tim Wymore to consider what harmful chemicals babies and toddlers come into contact with every day. "Looking at the causes of chromosome disorders, everything was pointing back towards petrochemicals in plastics," says Spuds COO Wymore. Upon further investigation, he found that the solution to creating toxin-free goods for children might lie in the simple potato.

After months of research, Spuds developed a way to create a sturdy material from the waste generated by the mass manufacturing of potato products like frozen French fries and tater tots. "There is nothing added at all [to the potato compound]," he says. "We were able to produce a full line of plates, bowls, dishes, utensils, sippy cups, bottles and pacifiers from reclaimed potato starch. And the end product easily biodegrades, even in home composters."

With the new manufacturing process underway, Wymore began to look for a licensing partner that could help place the innovative product in the market.

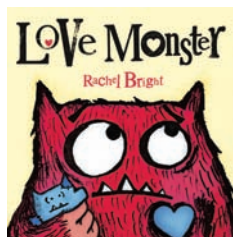
"We found each other," says Rich Maryanek, partner and CMO of New York-based Big Tent Entertainment, the licensing agent for Discovery's TLC Baby. "The tag we use at TLC Baby is 'Real Solutions for Real Moms' and Spuds is just a perfect fit for that," he says.

Spuds is now developing differentiated lines of products under the new TLC Baby banner that will meet price-points at three US retail tiers, including mass, department store and specialty when they start rolling out this fall. A larger wave is being planned for a spring 2012 launch.

"We were looking for a brand that would suit us," says Wymore. "TLC connects with our target audience of young mothers and airs in about 100 million US homes. Its ability to give us market presence out of the gate is very important." —Gary Rusak

In light of the ever-increasing scrutiny (and legislation) facing the manufacture and sale of plastic products, Dwight, Illinois-based Spuds may not only have produced one of the hits of Licensing Show in June, it may also be

BookBet Love Monster



It ain't easy being the only funny-looking monster in Cutesville, but that is exactly the quandary the titular character of UK author/illustrator Rachel Bright's new picture book, *Love Monster*, finds himself in. In 32 brashly illustrated pages, aimed at ages three and up, Bright tells the story of the Love Monster's comic search to be loved.

Bright has previously published two books, including the popular *What Does Daddy Do?*, and is known in design circles for her line of successful greeting cards under the banner The Bright Side. With more than two million cards sold in the UK, US and Australia, *Love Monster* publisher

HarperCollins Children's Books has reason to believe that Bright's design success will translate into book sales. Charming and comical, *Love Monster* is scheduled to be published in January 2012. HarperCollins, meanwhile, has already been shopping book translation and consumer products rights. —Gary Rusak

TopToys

Spain (May 2011)

1

Beyblade pack 1
(Hasbro)



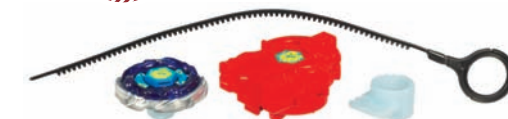
2

Monster High assortment
(Mattel)



3

Beyblade Pack 2
(Hasbro)



4

Monster High dolls
(Mattel)



5

Baby Plus Trike with Music
(Ferber)

Source: NPD EPoS data covering 73% of Spanish toy sales

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Let's get personal

It's clear that kids and mobile devices are becoming inseparable. Nick takes a closer look at understanding this deepening relationship. BY ERIN MILLER



Photo: mitikusa

Kids' relationships with mobile technology are strong and will only continue to get stronger as category offerings increase. And while their interaction with the portable devices is vast, many questions remain around kids' behavior, motivations and engagement. In our latest study, *Kids and Mobile*, the Nick Digital Consumer Insights group set out to capture a holistic understanding of the complex relationship kids ages six to 11 have with mobile platforms.

Mobile devices are quickly changing the way kids absorb content, communicate with one another and entertain themselves. Whether or not kids personally own a device—these numbers remain relatively low for this age set—the truth of the matter is that they're engaging with them a great deal, particularly for entertainment purposes. It's no surprise that gaming is the most popular activity for kids on mobile. However, when given access to the broader range of capabilities at their fingertips, mobile activity goes further to include taking pictures, watching or recording videos and listening to music.

While Nintendo DS leads the way in gaming for these kids, with DS owners spending an average of 43 minutes per day playing games on their DS, Apple devices such as the iPad, iPhone and iPod Touch are rapidly gaining ground as competitive gaming platforms. Furthermore, Apple products are leading in the mobile category when it comes to listening to music, recording/watching videos and visiting websites. Despite the portability of these items, kids reported using mobile devices more frequently at home rather than on the go. In fact, in-home usage doubled that of out-of-home engagement for almost all mobile devices.

Games, videos and other types of content aren't the only things mobile devices are delivering. Among this group, mobile provides pure, entertaining fun. Close to 75% of all kids agree that playing on mobile devices is "fun." Other motivations include helping ease boredom or killing time during those periods when kids may be in situations beyond their control. As a mom of a seven-year-old boy said, "I let him play with my phone while driving in the car [or] while we are waiting on something. This allows for the time to pass by faster for him." It's evident that in these particular situations, both parents and kids are benefiting from the use of mobile devices.

Kids are also benefiting from the social motivations delivered by mobile. Kids are building social currency among their peers by being able to talk about the games and activities they're playing on these devices. Even just knowing about the latest games and apps that are out there reportedly makes kids "feel cool," feel like what they have is "better than what my friends have," and makes them "feel older than I am." These feelings are even stronger for Apple users. We know the importance of social currency when it comes to the developmental life stages of kids and especially tweens. To see mobile play such an important role in this part of their development speaks to what we know to be true of this generation and the crucial place that technology has in their daily lives.

This concludes our report on kids and mobile. Next month, Kaleidoscope is exploring what the cultural landscape for boys looks like, and will dive into their likes, dislikes, needs and wants. **3**

For more information, contact Kaleidoscope@nick.com

(Source: Qualitative conducted by Thinktank Research, April, 2011. Sample Size: N=56 kids and 32 moms. Quantitative conducted by Touchstone Research and Smarty Pants. Sample Size: N=1,387 kids.)

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

The Force is with him

Five-year-old Derek, a true transmedia kid, loves Star Wars in any iteration

There's no shortage of testosterone in Derek's household. The kindergartener lives with his two dads, baby brother and a scrappy pet terrier (also a boy). But that doesn't explain Derek's obsession with Star Wars, the origins of which confound his dads. "We're not a Star Wars house," explains one of his dads. "But one day he came home from preschool and just wanted [Star Wars] everything. He'd certainly never seen the movie—he was too young." A true transmedia kid, Derek plays Star Wars Lego Wii games and has Star Wars figurines, books, dress-up outfits and Lego building sets. Now that he's five, his dads also let him occasionally watch the animated series, *The Clone Wars*, on TV.

But all these stormtroopers and jet fighters don't mean Derek has left preschool properties behind entirely. Luke and R2D2 naturally co-exist in Derek's media diet with *The Backyardigans* and *Curious George*. This is typical of five-year-olds who are the oldest in the family. If Derek had an older sibling, chances are he'd have moved on from "little kid" fare about a year ago.



As researchers, we were intrigued to see Derek's Star Wars fascination originate not from the hugely popular movies or TV show, but through licensed products. Too young for the feature film, Derek found a way to engage with the property at his level. This is typical of his generation—kids today expect



properties to be transmedia, and they actively seek out multiple ways to engage with them. The Force, it seems, has powers yet unseen. —Sarah Chumsky and the team at Insight Kids

insight kids Insight Kids is a research and strategic consulting company dedicated to the development of innovative, impactful and inspiring experiences for kids and families, where you live and around the world. To be further inspired find us at www.insightkids.com/www.insightkidsblog.com or email thegrownups@insightkids.com.

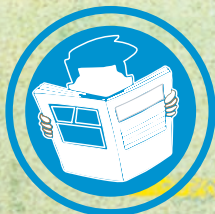
Cool or Not? The electronic amusements edition

	Boys 8 to 11 (227)	Girls 8 to 11 (236)	Boys 12 to 15 (228)	Girls 12 to 15 (232)		Boys 8 to 11 (237)	Girls 8 to 11 (242)	Boys 12 to 15 (243)	Girls 12 to 15 (250)	
 Nintendo 3DS	61.7%	66.1%	31.6%	34.1%	Totally way cool *	56.1%	48.8%	44%	30.8%	 Online games
	17.6%	17.4%	18%	20.7%	Very cool *	26.6%	24.4%	18.1%	16%	
	14.1%	9.3%	26.8%	27.6%	Kinda cool *	13.1%	21.1%	23%	33.2%	
	3.1%	3.4%	12.7%	12.1%	Not cool *	1.7%	3.3%	9.5%	12.4%	
	3.5%	3.8%	11%	5.6%	Totally un-cool *	2.5%	2.5%	5.3%	7.6%	
	6.6%	4.8%	6.2%	7.6%	Don't know what it is	1.7%	0.8%	1.2%	0.4%	

* Excludes "Don't know what it is" responses



Cool or Not? is part of KidSay's June/July 2011 *Trend Tracker*. These one-of-a-kind research reports are published 10 times a year and provide a quantitative and qualitative picture of kids' likes, dislikes and trends gathered through in-school surveys with US kids ages five to 15. Contact Bob Reynolds (913-390-8110 or bob@kidsay.com).



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Digital dads

BY WENDY GOLDMAN GETZLER

A new study finds fathers are in charge of kids' interactive curriculums

When it comes to digital marketing and parents, are dads the new moms? Not quite, but change is undoubtedly in the air in terms of parental roles and dads' involvement with their kids. At least that's what recent data from Ipsos' *LMX Family* study indicates. The US-based syndicated research program that provides trended data on kids' media habits surveyed more than 2,080 US kids ages six to 12 and 715 of their parents. It found that not only do 72% of today's dads believe they're spending more time with their kids than their fathers before them, they are also spending more time than moms engaging in digital entertainment with their tikes.

"Marketers never want to exclude moms because they still make most decisions, but we're seeing in certain entertainment segments that dads really have a say and the things that trigger their interests and spending are different," says Donna Sabino, SVP of kids and family insights at New York-based Ipsos.

Within the digital entertainment segments, a full 73% of dads are playing video games with their kids for an hour or more each week, compared to 38% of moms. And dads are spending more time online with their kids than moms, at 4.5 hours per week compared to 2.9 hours.

"What we found when conducting the study is that the whole family system and the ways people are parenting have really changed," says Sabino. "These are the dads who grew up with Sega Genesis and Nintendo, so gaming is fun for them, too."

While major advances in technology have helped to bridge the interest gap between dads and their kids, Sabino says inherent differences between male and female parents

are also being highlighted by certain forms of entertainment. For instance, the research shows that dads are more likely to pay for music, games, movies, television shows and educational content.

"It's not a stretch to understand why fathers are spending more. Part of the reason is that mom does the bulk of interacting in terms of child care. So when she's asked for things she often asks 'Why?' Dads, on the other hand, have a different set of criteria that centers upon 'Why not?'"

That paternal mindset is focused on keeping entertainment playful for their kids through turnkey experiences. Dads traditionally view online expenditure as a miniscule purchase to keep the fun going. They "are looking for low-maintenance, high-entertainment solutions for their kids and are willing to pay extra for it," says Sabino. She adds that marketers need to let fathers know they are there to make that pre-packaged entertainment readily accessible.

Perhaps the study's most telling finding is that 33% of dads are friends with their kids on Facebook, which prohibits users under the age of 13. The study—which focused on kids 12 and under—reinforces the notion that parents are openly condoning their children's illegal presence on the world's largest social network. Still, Sabino contends that dads' Facebook relationships with their kids are more protective and guardian-like than social by nature.

It seems they're also closely watching their kids' progress in the digital order of things. In terms of media attitudes, 84% of dads, compared to 76% of moms, believe it is essential for kids to learn computer skills as early as possible. Dads, for example, are stereotypically eager for kids to take the training wheels off their bikes and begin riding on their own. The same could be said for their approach to teaching a digital curriculum—it's just the vehicles have changed, that's all. **k**



New Kid in Town Monster mash

Starting up It's a monster's world these days. With Mind Candy's Moshi Monsters social networking platform scooping up its 50 millionth user and a range of consumer products deals, it's hard to refute that customizable kid-driven social games can be scarily successful. And UK-bred internet entrepreneur Dominic Williams has taken note, carving out his own social educational game, *Fight My Monster*. Despite the same online platform, country of origin and noun in its title, he insists it is definitely different from Moshi in that it's targeting the boys market. Williams saw a void left in Moshi Monsters' predominantly girl-skewing wake and opened the doors to his virtual world in January. The website has since garnered more than 150,000 users and is monetizing through a subscription model ahead of expectations. It's also caught the eyes of angel investors, including European gaming entrepreneur Dylan Collins.

You've got males "I've been an entrepreneur for 15 years and have four young sons, so I've seen the void in the boys market and the need for something for those who graduate from Club Penguin," says Williams. *Fight My Monster* is essentially a virtual trading card game that uses customizable monsters. Kids create their own monster-themed cards (five million have been generated to date) that can be traded, bought and sold using virtual currency, or used in combat against one another. The inherent competitive nature of the world speaks directly to boys. "Designing for them is different," contends Williams. "For one, there needs to be a level of competition, and boys also marvel in obtaining objects of power that help them get stronger." Those gaming elements have attracted a predominantly seven to 12 male user base (80%) who become friends, build tribes and socialize.

Next moves With a US\$8 monthly subscription model in place, *Fight My Monster* (also the name of Williams' company) is charting a course to grow its membership to one million by the end of this year. To get there, the 10-person operation is banking on TV and web advertising, as well as expansion into markets outside the UK. "There are seven million kids in the UK and 35 million in the US—we have only scratched the surface," says Williams. While the brand will be trailing Moshi Monsters' move into the US, offline merchandise is not part of the near future. For now, Williams is focused on adding educational mini games to the website and making sure he feeds the needs of his niche demo. After all, he has a discerning audience at home to keep him in check. —Wendy Goldman Getzler

The Digits

Numbers that speak volumes about kids and technology

An artwork-based study from UK researcher Latitude found that more than

20% of kids wanted verbal/auditory controls on their computers, and another 15% asked for **touchscreen** interfaces (Latitude)



In the same study, **92%** of children in the US, Europe and Australia are more interested in the process of interactivity itself rather than any real-world outcomes. (Latitude)

45% of parents play computer and video games with their kids on a weekly basis—a 9% jump since 2007. (The Entertainment Software Association)

Mobile subscribers ages 12 to 17 watched **more than seven hours** of mobile video a month last year, compared to roughly four hours for the general population. (Nielsen)

Don't believe everything you hear—American youth are watching more TV than ever, with the rate

up 6% over the past five years. (Nielsen)



Photo: LGEPR



TechWatch Keeping an eye on the gadget scene

Jump-starting the kids tablet market

What it is

Educational toy designer LeapFrog Enterprises is diving into the tablet market with the official release of the LeapPad, a US\$100 personalized touchscreen learning tablet designed for kids ages four and up.

How it works

The five-inch tablet holds 2GB of memory, more than 100 learning-based games and apps, and a camera, microphone, video recorder and stylus. Kids can also customize interactive book content according to their skill level and tell stories in a Disney-themed animation studio. The story studio allows kids to create up to 27,000 different tales using photos, artwork and narration.

What it means

Some parents may get their iPads back once the LeapPad officially hits retail in mid-August. The tablet is specifically designed to offer educational and customizable experiences at a fraction of the price of popular tablets, meaning LeapFrog may have hit a sweet spot in terms of what kids are craving digitally and what parents are willing to spend.

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Interconnected play and mobile platforms came close to eclipsing console concentration at E3 2011

BY WENDY GOLDMAN GETZLER

It's

likely that you won't get to the top of the US\$25-billion video gaming industry without making a few friends. The Los Angeles Convention Center was

filled with echoes of that very sentiment last month as the gaming industry's premier trade event got underway. This year's E3, which drew 46,800 people from across the globe, was as much defined by its traditional draw of the latest and greatest in hardware and software as it was by a shift in focus from both large and small companies to more social and mobile game play. In fact, talk often revolved around Facebook and iOS device platforms, even though they didn't have a physical presence on the show floor. With San Francisco-based Zynga, creator of the Facebook social gaming phenomenon *FarmVille*, valued at close to US\$20 billion—almost double the value of gaming giant Electronic Arts—it's easy to understand why social and casual gaming are now top of mind for entertainment software companies. And while traditional hardware and software are still king when it comes to young kids—it's still E3, after all—companies are clearly making a large push to create and market games designed to keep the living room and families social through interconnected play.



mbing



Kid-friendly gaming experiences are finding their way onto new hardware like the Sony Vita (middle), the Nintendo 3DS (bottom) and, of course, Apple's iPad (above). While the new hardware and software shown at this year's E3 offer varying gaming styles, most seemed designed to be inherently social.

Numbers talk. Industry watchmen at the Entertainment Software Association (ESA) estimate that 45% of parents play computer and video games with their children at least once a week, a 9% increase since 2007. And games rated E for Everyone now make up the largest chunk of the market, driving 44% of software sales, according to market research firm The NPD Group. Digital gaming, which encompasses mobile apps and social network gaming, represents just 25% of the total gaming market. However, the sector is steadily growing (up 4% since last year) and is expected to accelerate. Additionally, the ESA says more than half of gamers are now playing on their phones or handheld devices, while eMarketer recently reported that the US social gaming market will exceed US\$1 billion this year—marking a 28% increase over 2010. Meanwhile, Facebook-dwelling social games like those belonging to Zynga are readily available to the reportedly 7.5 million kids under 13 who are registered on the world's largest social network.

"Everybody wants a piece of social gaming," says Martin Rae, president of California-based Academy of Interactive Arts and Sciences, which serves as a barometer of trends within the industry.

Rae and the gamers he represents believe that packaging experiences and stretching brands and storylines across accessible platforms are the best ways to reach a young social gaming demographic that's constantly on the go. "You really don't have to play a console game anymore to experience gaming, and you can have difference bite-sized pieces of game play spread across different technologies," says Rae. "It's more about the experience than the hardware now."

For example, with an exclusive Marvel license came great responsibility for California-based Gazillion Entertainment, which launched its first social online gaming experience this past April. *Marvel Super Hero Squad Online* allows kids ages six and up to interact with each other and an array of Marvel superheroes in an open gaming environment. "The free-to-play market is an untapped market with opportunities for young kids," says Jason Robar, VP and studio manager for Gazillion's The Amazing Society. He adds that the company consciously made its foray into online gaming with a kid-friendly property.

Designated areas within the game are referred to as social zones and the animations are given customizable emoticons, since the primary purpose of the game is to socialize with other players. While the game is free to play, Gazillion is monetizing the product through micro-transactions. For instance, US\$5 buys 500 units of "gold," which can be used to purchase items like heroes and collectible card game packs. "Now is a unique moment of double-generation gamers. Kids don't have to convince their parents because their parents were gamers, too," says Robar. Not surprisingly, Gazillion is using Facebook and Twitter to promote the game to parents, and each week, new characters are introduced via Facebook to tease players. "Because we are online, we don't have to force kids to go to a store. Persistence is the key to courting the fandom for Marvel, and online can sustain that with new information and content."

New content is certainly on the agenda for the mobile developers at Australia-based Halfbrick Studios, which has experienced success with its *Fruit Ninja* app (25 million downloads and counting). "Mobile, social and casual are really our focus," says Phil Larsen, director of marketing at Halfbrick. "But we want to make sure the brand is extended appropriately." *Fruit Ninja Frenzy* is a Facebook take on the kid-friendly fruit-slicing app that will be offered as a free-mium game (free to play with subsequent micro-transactions to expand game play). Nine-year-old Halfbrick is setting its sights high with its first social game and intends to attract 15 million monthly users. Larsen hopes to achieve this through existing brand recognition and special add-ons like weekly fruit-slicing tournaments that will pit friends against one another.

The fruits of Disney's Playdom acquisition, meanwhile, are finally being harvested. The House of Mouse bought the social gaming startup in 2010 for more than US\$760 million in an effort to strengthen its digital gaming portfolio. The biggest Playdom game to launch since the acquisition, *Gardens of Time*, debuted on Facebook in April and has since garnered more than three million daily active users. The hidden-object game is free to play with in-game bonus options. While Disney's Interactive Media segment marked a US\$100-million loss in Q2, the company says it is moving full steam ahead with a number of social and mobile titles in the pipeline that span original as well as branded IP. In fact, a large Disney virtual world is heading into the mobile app space by late summer, and the company debuted eight new apps this year—double the number unveiled at E3 2010.

Digital gaming can get old for some players and then others are just not old enough for it. At Disney, younger-skewing console game *Phineas and Ferb Across the 2nd Dimension* for Sony Playstation 3, Nintendo Wii and DS is hitting retail this August to coincide with the premiere of the Disney Channel original movie of the same name.

For the under-seven set, Warner Bros. Interactive Entertainment (WBIE), through its exclusive Sesame Street license, is dishing out a crop of preschool games built around the concept of co-playing. The new *Once Upon a Monster* for the Microsoft Kinect, which launches this fall, introduces traditional Sesame characters to original monsters. Developed for WBIE by Double Fine Productions, the game is the company's fourth Sesame Street title and the first for the controller-free Kinect platform. "*Once Upon a Monster* directly speaks to sibling empowerment," says Jeff Neinstein, director of marketing for WBIE. "Microsoft is really



pushing the Kinect as a family-friendly console, and this game highlights the use of more experiential dual playing among very young kids." Additionally, features such as Kinect's voice-recognition tool are being tapped through *Once Upon a Monster* to develop vocabulary skills among preschoolers.

2K Play's *Nicktoons MLB* is also among the preschool games that take advantage of the Xbox 360 Kinect's motion-sensor and voice-recognition abilities. Launching in August on the Nintendo Wii and DS platforms as well, the company's second Kinect-compatible title pits official Nick characters like SpongeBob SquarePants against real-world Major League Baseball players. The Kinect's remote-free system lets kids bat, field and pitch with their bare hands.

While the Kinect is making waves for widening its offering of family-friendly games, hardware talk at this year's E3 revolved primarily around handhelds like the new Nintendo Wii U, the Sony Vita and the four-month-old Nintendo 3DS—all of which feature design elements reminiscent of the burgeoning mobile tablet market.

After a tumultuous few months dealing with the PlayStation Network hack, Sony is looking to get back on track with its new HD handheld device, the PS Vita. The tech is ripe with kid-friendly features, notably a touchscreen interface, as well as dual analog sticks, a rear touchpad, front and back cameras, and motion sensors. It is also primed for social gaming with Wifi and 3G capabilities, as well as voice chat features that allow players to interact with friends while gaming. Priced at between US\$249 and US\$299, the handheld is set to launch in time for the holidays with 80 titles, including kid-friendly ones such as *LittleBigPlanet* and *ModNation Racers*.


Also tapping into the touchscreen market is Nintendo's new Wii U, which won't hit living rooms until 2012. "I have underestimated Nintendo in the past and then they go ahead and take things by storm. Wii U will be as good as the developers they have on it. Give them some time on this system," says Rae at the Academy of Interactive Arts and Science. "It points back to Nintendo really wanting to own the living room." The Wii U is hoping to do just that by creating new ways to communicate while gaming. The HD console controller, which bears a strong resemblance to Nintendo's DS handheld, features a touchscreen, circle control pad, inward facing camera, wireless functionality and the

ability for controller users to have a completely different vantage point while playing the same game against other players. But unlike the DS, it is quite literally tied to the console experience in that it is connected to the television screen. Like its Wii predecessor, the Wii U is looking to attract both casual and hardcore gamers.

"Kids love touchscreens, and any time you can bring them into the equation the pipeline gets bigger for children," says Warren Buckleitner, editor of New Jersey's *Children's Technology Review*. "I think the Wii U will offer big opportunities for kids through tracing, puzzles and more app-like experiences. And it will have backward-compatibility with the Wii." The initial family-friendly demos harness the touchscreen elements and speak to the console's HD graphics (something the Wii does not possess). While news on the device remains cryptic at best, it's been confirmed that users will be able to share information online via the Wii U controller.

Of course, developers are already eyeing the Wii U platform. Majesco, creator of the popular and kid-friendly *Cooking Mama* franchise, sees the console as a breakthrough in terms of HD possibilities. "The kind of graphics we will be able to use with the Wii U will just be amazing," says Joe McHale, producer of the *Cooking Mama* games, which have collectively sold more than 10 million units since their 2006 debut. "We're definitely hoping to take our franchise to the next level on the Wii U. Kids are so adaptive and they will figure out the Wii U very quickly. And the interface for multiplayer gaming is huge."

In the meantime, McHale is focusing his efforts on developing games for what he believes will be the hottest holiday gift of 2011—the Nintendo 3DS. Nintendo is certainly banking on the anticipated releases of legendary *Super Mario* and *Mario Kart* titles on the glasses-free 3D handheld to lift sales of the device, whose performance has been underwhelming since its late-March retail launch. The company is also looking to pique both kids' and mobile gamers' interest by hyping the 3DS's StreetPass functionality, which enables the exchange of game information when players come within roughly 100 feet of one another.

"The 3DS is designed for gaming on the go and we want people to be playing individually but also sharing their experiences with others," says Matt Ryan, communications manager at Nintendo. In terms of privacy, StreetPass doesn't connect people on a personal level but rather through their gaming scores and characters, which means it fits nicely within the kids market. For instance, the 3DS title *Nintendogs + Cats* allows kids to share their puppy characters with fellow 3DS owners and receive notifications from others in their own games via StreetPass. And at a time when 3D entertainment is poised to lose its luster, StreetPass functionality could keep things relevant for gamers of all ages. "It makes it exciting to open your system and get a notification from another player," says Ryan. "Kids are always looking for immediate gratification, which is an element that's alluring in social networking." 

Nintendo's new Wii U remote, which boasts touchscreen capabilities, will fall into the hands of gamers in 2012



It's like being **pregnant for the first time**...It's a similar gestation period, as well. UK retailers just took sympathy on us because we were coming in with great ideas, but we were **oh so green**. It was almost like there was this **800-pound gorilla in the room**—its name is **Apple**. Animation has to be an **exaggeration of real life** or our perception of real life. **Character for toddlers is everything**. If a child is connected to the character on-screen... **[the connection]** will last beyond the activity in front of them.

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